



ATTRACTIONS FOR WEEK

SALT LAKE THEATRE—Mrs. Leslie Carter in "Vasta Herne." All the week, with one matinee, Saturday.

COLONIAL THEATRE—"The Girl from Rector's," beginning tonight, with matinee Wednesday. International Grand Opera company in "Pocahontas," Thursday night; "Lucia di Lammermoor," Friday night; "La Traviata," Saturday night; "Carmen," Sunday matinee.

GRAND THEATRE—"A Social Highwayman," by the Willard Mack players. All the week, beginning tonight. Matinees Wednesday and Saturday.

ORPHEUM THEATRE—Advanced vaudeville. All the week, beginning tonight. Matinees daily except Sunday.

BUNGALOW THEATRE—"Dora Thorne," by the Arlington players. All the week, beginning tonight. Matinees Thursday and Saturday.

Salt Lake City theatergoers have an opportunity to see Mrs. Leslie Carter in a new play never before presented here, at the Salt Lake Theatre this week. The engagement begins Monday night, and includes one matinee performance Saturday.

The new play which Mrs. Carter will present is "Vasta Herne," by Edward Peple, author of "The Prince Chap," and other well-known successes, which was given for the first time on any stage at Milwaukee, Friday, September 24. It marks a departure in the career of Mrs. Carter. Heretofore she has been identified with such plays as "The Barry," "Zaza," "Adria," and the like, despite the frequent urging of her friends that she turn her talents in the direction of the drama of modern life.

The new play is modern in every essential, and Mrs. Carter's admirers are expecting a remarkable success. The story deals with present-day New York life and the characters are said to be drawn with the strength and clearness which has distinguished Mr. Peple's work since he made his first successful bow as a playwright. In the role of the heroine, Mrs. Carter portrays a woman very much of the world today. The play has a theme which is mysterious and romantic, in fact there is so much of the element of the mysterious about it that Mrs. Carter has given out but scanty outlines of the plot, preferring to let the piece make its own appeal and go to the audience without previous explanation.

The story concerns Vasta Herne, a New York woman, who has won both fame and fortune in her literary work. Her stories are the sensation of the day, and it is a matter of wonder how a girl of her upbringing and environment could have attained such a wonderful knowledge of the workings of the human heart as to enable her to create such literature.

As a matter of fact, Vasta Herne's writing is done under a mysterious and pathetic influence—an influence which, uncontrolled, threatens to engulf her. The love interest in the drama comes from the fact that two men love Vasta, one selfishly, desiring to use her marvelous genius for his own ends, the other finely and generously and with an intense desire to help her. The battle of souls between these two men and the struggle in the heart of Vasta Herne, when called to choose between them, furnishes dramatic interest of the keenest emotional kind.

This is all that is known or will be known before the premiere performance of the story of Vasta Herne. The piece is in four acts. The first and the last take place in the library of Vasta Herne in New York. The second act shows a villa on the Hudson, and the

third takes place in Alexandria, Egypt. The play is produced under the sole direction of Mrs. Carter, who is about the only remaining actress-manager in America. She is said to have provided stage pictures that are ornate and beautiful, with a marked attention to detail. It is she, too, who has been responsible for the engaging of her supporting company. The list of well-known players includes E. J. Radcliffe, John Glendinning, Frank McCormack, Joseph Graybill, Louis Mills, Florence Malone, Lillian Cahill, W. H. Shay, Charles Hayne and Alice Butler.

The Colonial theatre opens this Sunday night with "The Girl from Rector's," the comedy which ran for almost a year at Weber's music hall, New York, to audiences that were limited only by the capacity of the theatre. The story is a translation of the French comedy, "Loutre," which was the sensational success of the larger

cities of Continental Europe. The English version is by Paul M. Potter. The comedy tells the story of a young society woman of Battle Creek, Mich., who spends much of her time in New York in quest of pleasure and recreation. When at home, her spare moments are given to charitable work. In this manner she is known as an example of rectitude in Battle Creek. As the scene shifts from west to east, so do the young woman's ideas, and in the Metropolis she earns the sobriquet of the "Reckless Girl." The engagements follow when, upon returning home she meets others who had been masquerading in the gay world under assumed names. The company includes Carrie Webber, Laura Lyman, Beth Tate, Isabelle O'Madigan, Marie Tower, Grace Barton, William Sellers, John J. Clark, Dwight Allen, Edward Burton, Harry Fowler, Charles Sherman, James Ashley and the Pendleton Sisters, who do a whirlwind dance. This engagement is for four nights only, with a matinee on Wednesday.

A unique and interesting novelty at the Orpheum this week will be the appearance of George Auger and his little company in "Jack the Giant Killer," a clever and amusing story founded on one of the most celebrated and popular of fairy tales, in which it is illustrated that truth is sometimes as strange as fiction. For Mr. Auger is a real giant, while Ernest Rommel, who personates Jack, is the smallest actor and singing comedian in America. Thus "Jack the Giant Killer" is presented in actual reality. Messrs. Auger and Rommel will be ably assisted by Sylvia Hearne, Caroline Haas and Daisy Robinson.

Joseph Hart's "Bathing Girls" is a comedian ensemble of six scenes. This girl revue, by the creator and producer of "The Futurity Winner," "The Rain Dears," "Polly Pickle's Pets," and numerous other ambitious ensemble acts, is probably the most novel series of musical specialties the ingenious Mr. Hart has yet evolved. There are six scenes, which include a view of Madison Square, the New York roof garden, an artist's studio, the beach at Long Beach, and one actual surf scene, which was quite a sensation in New York when first shown.

Carson and Willard, two Dutch comedians, have a most laughable and highly diverting act which they style "The Dutch in Egypt." They are both excellent comedians and dressed in exaggerated tourist dress and in a scene representing the Sphinx and the Desert of Sahara they impersonate probably two of the funniest Dutchmen who ever crossed the sea.

The Thalia Quartette is an organization that has met with huge success in the British Isles. It consists of Dan Thomas, tenor, who thrice carried off the blue ribbon at the national Eisteddfod of Wales; Ivor Davies, tenor and gold medalist; Idris Perkins, baritone and comedian, double gold medalist, holder of two silver cups and thrice winner of chief of solo honors in the national Eisteddfod of Wales; and formerly comedian of the Gaiety theatre, London; and Leonard Bean, bass, who has been rightly termed the "Ideal Basso Profundo."

Joe Jackson, the European Vagabond, has a bicycle performance which is unique, and after having scored heavily in Berlin he comes here almost

direct from a successful engagement in the east.

Laura Buckley, protean monologist, appears in three character sketches. She makes up in full view of the audience not as a change artist, but carefully and correctly in every fact detail her conception of the part is complete.

Sam Albertus and James Altus have been popular on the continent and in England for a number of years. They are eccentric jugglers and come direct from a successful engagement at the London Coliseum.

New pictures on the kinodrome and special selections by the augmented and accomplished Orpheum orchestra will complete an excellent bill.

"Dora Thorne," which will be the offering of the Bungalow Stock company for the coming week, is a name to conjure with. There will be few who do not remember well the unparalleled success of the novel of the name by Charlotte M. Bronte, which brought to its author fame and fortune, making her in one bound a leader among writers of pure love stories. The dramatization follows closely the story of the book, and is a refreshing, wholesome play. Its revival this year has been a feature of the dramatic season among stock companies and its success has been uniform in the great cities. There has been in some sense a reaction among the theatergoers against so much of the problem play or those seeking to inculcate some lesson of political morals. This has shown itself most clearly in the success of such plays as this which are as "Dora Thorne" is—frankly a love story, pretending to nothing more. The Bungalow Stock company has been recently strengthened and is now a strong, well-balanced organization. In Miss Frances Brandt, who will play the title role next week, patrons of the house will find an ideal Dora. Miss Brandt adds to beauty and cleverness the ability to wear beautiful gowns as they should be worn, and some of her costumes in this play will be surprises. John Ince, the handsome leading man, has already many admirers in Salt Lake. The manner in which he makes love to Roland Earle in the coming bill is certain to add to the number of these.

Corianton, the ill-fated, seems to have taken a new lease on life. Since the revival of the famous Mormon play at the Colonial during G. A. R. week, the play has been presented in a number of the nearby cities, where it has made a hit. So good has been the business that John Cort, manager of the Northwest theatrical syndicate, has taken a hold on the play to the extent of promising that it will be booked throughout the northwest. Last night the company closed a successful week's engagement in Las Vegas and Sunday night Tuesday night Corianton will be presented in Ogden, after which the company will play one or two towns and then go to Boise, where it will play October 15 and 16. From Boise the company will go over the Cort houses in the northwest.

Harry Forsman, who played the part of the lawyer's clerk in "The Third Degree," at the Salt Lake Theatre, is a story of a thrilling experience with a physician of note. "After a performance in Battle Creek, Mich., several years ago," said Mr. Forsman, "I felt the approach of a sore throat, and adjusted my alcohol lamp to heat some camphorated oil. At the time I was

dressed in a long robe. In some way I upset the lamp, and immediately my robe burst into flames, severely burning my hands and body. As soon as I had extinguished the blaze, I summoned help and called for the best doctor in Battle Creek.

"When he arrived and examined me, he pronounced my burns very serious, and ordered me to the hospital. There, without any preliminaries except to insist that I telegraph my family to come, he placed me on the operating table and started cutting away the dead flesh. When I asked for an anesthetic, he said he hadn't time to bother with it. I was strapped to the table, and of course, couldn't resist.

"As it happened, the next morning I was feeling much better, and told him so when he arrived to see me. He shook his head and said: 'Mr. Forsman, you haven't any idea how badly you are burned. You are likely to be here on your back for months, if you are fortunate enough to recover.' Then he told me that owing to press of business and poor health, he would have to turn me over to another doctor. This made me very discouraged, in view of the dismal prospect that was held out about my recovery. The nurse, however, told me to cheer up, and said that the new doctor would probably hold out more encouragement.

"Well, the new doctor arrived the next afternoon. He looked me over and said, bluntly: 'Huh! You've got a couple of blisters. When I had recovered from my astonishment, I said: 'Tell me, doctor, why did the other physician discourage me at every turn, if what you say is the case?'

"I'll tell you, Mr. Forsman," he replied. 'The doctor you had was undoubtedly the best in the city, with an immense practice. He has always been considered one of the most brilliant and talented men in this state. But this morning his relatives took him east



"NELL," (Miss Mabel Tallafarro). Who appeared for two years in "Polly of the Circus," and who now, under the stage name of "Nell," will be seen in "Springtime," a new production by Frederick Thompson.

to an insane asylum.' And Mr. Forsman added: 'And every time I think of the experience on the operating table, I thank God that I didn't know the surgeon was a madman.'

"The Cat and the Fiddle" is coming to the Colonial soon. It is termed a "musical extravaganza" and the term just fits, for it is a musical every minute for two hours and a half, and with many scenic effects and illusions occurring, it is certainly extravagant; and it is well worth while as amusement. "The Cat and the Fiddle" claims a good plot. There are "immortals" who want to rule the mythical Isle of Ewe, and "mortals" who refuse to be ruled, and after a struggle between magic and wit, with favoring the "mortals," the spirits of darkness are overcome and their safe return to happiness. The story ends happily and all is well. During the action of the play many musical

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THE RECREATION OF MRS. LESLIE CARTER

One secret of Mrs. Leslie Carter's success both as an actress and as a manager lies in the fact that whatever she sets out to do, she does with all her might. When once she gets to work she is indefatigable, and no member of her big company is asked to work half as much as she does herself. She is the very incarnation of energy and force. She never seems to tire in the arduous work of preparation and the only time she shows traces of exhaustion is when wrought up by the emotions of the part she is playing, she brings up all her reserve force, all her strength of mind, body and soul in order to carry her audiences with her into the realms of fancy, among the heights of which is the temple of her art. But once the long season is closed and the well-earned vacation comes, it is a marvel to see how this energetic actress-manager throws off the burden of her cares and tires herself wholly to relaxation. With her the summer is literally a time for recreation, for it is then that she absorbs the vital energy, the strength, the health and the good spirits that are to revitalize her for the work season when it comes.

And Mrs. Leslie Carter goes about her playtime with as much gusto and abandon as she throws into her work. Her favorite recreation is automobilizing, and she knows no joy comparable to that of speeding fast along a country road, eating up the landscape in a powerful machine, intoxicated with the wild, mad rush of hedge and field as they whirl past in one nearly indistinguishable blur. One might almost say that automobilizing is Mrs. Carter's one extravagance, for she has a machine of high horsepower, the engine constructed especially for the machine, and the body of it built after her own design. It is a well-known machine along Riverside drive during Mrs. Carter's annual New York engagement, for its body, built after the fashion of a huge Victoria, is enameled in candy color, while inside it is all upholstered in pure white leather.

Next to automobilizing, perhaps, Mrs. Carter is fond of horses. At her summer home at Shelter Island, she maintains quite a little stable, and it is here that she keeps "Marc Anthony," a beautiful piebald horse which was presented to her by Lady Cadogan during her engagement in London when she played "The Heart of Maryland." When she is down at Shelter Island she may be seen every fine morning in a high-wheeled English dog-cart, with Marc Anthony high-stepping along the beach road.

It is down at Shelter Island, too, that Mrs. Carter indulges in her other sport—motor boating. In the little snug harbor in front of her summer cottage is anchored the "Andrea," her speedy forty-foot motor boat, with which at times she cruises far out to sea with a party of congenial friends. The chauffeur of her automobile is the captain of the "Andrea," and when, one summer evening, she had to go on tour, she wanted to discharge him, he begged so hard to be allowed to say on that she took him with her and eventually gave him a small part in her company. He was quite satisfied then, until one day he came to her and begged her as an especial favor to allow his name to be printed in the programme. "It would make all my friends so proud," he urged. And of course the name went on.

Those are the three favorite diversions of Mrs. Leslie Carter—automobilizing, driving and motor boating. But outside of these she is a wonderful gardener, as the wealth of blossoms in her garden at Shelter Island will testify. It is one of the beauty spots of the place, and best of all, it is an open garden. No one is warned away all lovers of flowers are welcomed, and in the cool of the evening many a party of strangers wandering by have been cheered by the sight of the mistress of the garden, her strikingly beautiful hair half concealed beneath a sunbonnet as, garden shears in hand, she culled the blossoms that were to grace her dinner table.

BUNGALOW STARTING SUNDAY—The Beautiful Romance "DORA THORNE"

Prices 25c, 50c, 75c. Matinees Thur. and Sat., all seats reserved, 25c and 50c.

NEXT WEEK: "BROWN FROM MISSOURI."

SALT LAKE THEATRE ENTIRE WEEK, BEGINNING MONDAY, OCT. 11. MATINEE SATURDAY ONLY. THE SUPREME EVENT OF THE SEASON. —MRS.— LESLIE CARTER

Has the Honor of Presenting a New Play.

"VASTA HERNE" By Edward Peple, Also Author of "The Prince Chap."

MRS. LESLIE CARTER APPEARING AS VASTA HERNE.

Prices, All Performances, 50c to \$2.

ORPHEUM THEATRE WEEK COMMENCING SUNDAY EVENING, OCT. 10. Matinee daily (except Sunday), 2:15. Every evening, 8:15.

"The Tallest Actor in the World,"
MR. GEORGE AUGER
And His Players in "JACK, THE
GIANT KILLER."
Joseph Hart's Latest Revue,
"THE BATHING GIRLS,"
With Glenwood White and Pearl Hunt.
GEORGE JAKE
CARSON AND WILLARD,
"The Dutch in Egypt."
American Debut of the
THALIA QUARTETTE,
Favorite English Music Hall Singers.
JOE JACKSON,
The European Vagabond.
LAURA BUCKLEY,
Studies from Life.
ALBERTUS & ALTUS,
Juggling Eccentrics.
ORPHEUM MOTION PICTURES
ORPHEUM ORCHESTRA
Matinee prices—15c, 25c, 50c. Night Prices—25c, 50c, 75c.

SPECIAL GRAND OPERA SEASON! COLONIAL THEATRE, OCT. 14-15-16 Matinee Saturday.

MR. W. A. EDWARDS PRESENTS THE INTERNATIONAL GRAND OPERA COMPANY

100 PRINCIPALS, CHORUS, ORCHESTRA—100.
Just from a season in the principal eastern cities and six weeks in San Francisco.
The company is composed of a hundred principals, chorus, a superb orchestra and complete scenic and costume productions.
Thursday—FEDORA Saturday Matinee—CARMEN
Friday—LUCIA Saturday—LA TRAVIATA
PRINCIPALS—Therry, Norelli, Bertossi, Strauss, Zarad, Donner, Bari, Samoiloff, Colombini, Arcangeli, Zara, Oteri, Fraccona, Guilianno, Di Giacomina.
A. VINIACCIA, Conductor. G. PELUSO, General Director.
FRANK M. NORCROSS, Manager.
Prices: \$3, \$2.50, \$2, \$1.50, \$1, 75c. Reserved seats on sale at box office.

NOTE—Out of town mail orders, accompanied by P. O. money orders, will receive prompt attention. Address R. A. Grant, Colonial theatre, Salt Lake City.

THE GRAND SALT LAKE'S MOST POPULAR PLAY HOUSE.

TONIGHT AND ALL WEEK WILLARD MACK STOCK CO. INCLUDING MISS BLANCHE DOUGLAS In the famous problem play,

A Social Highwayman

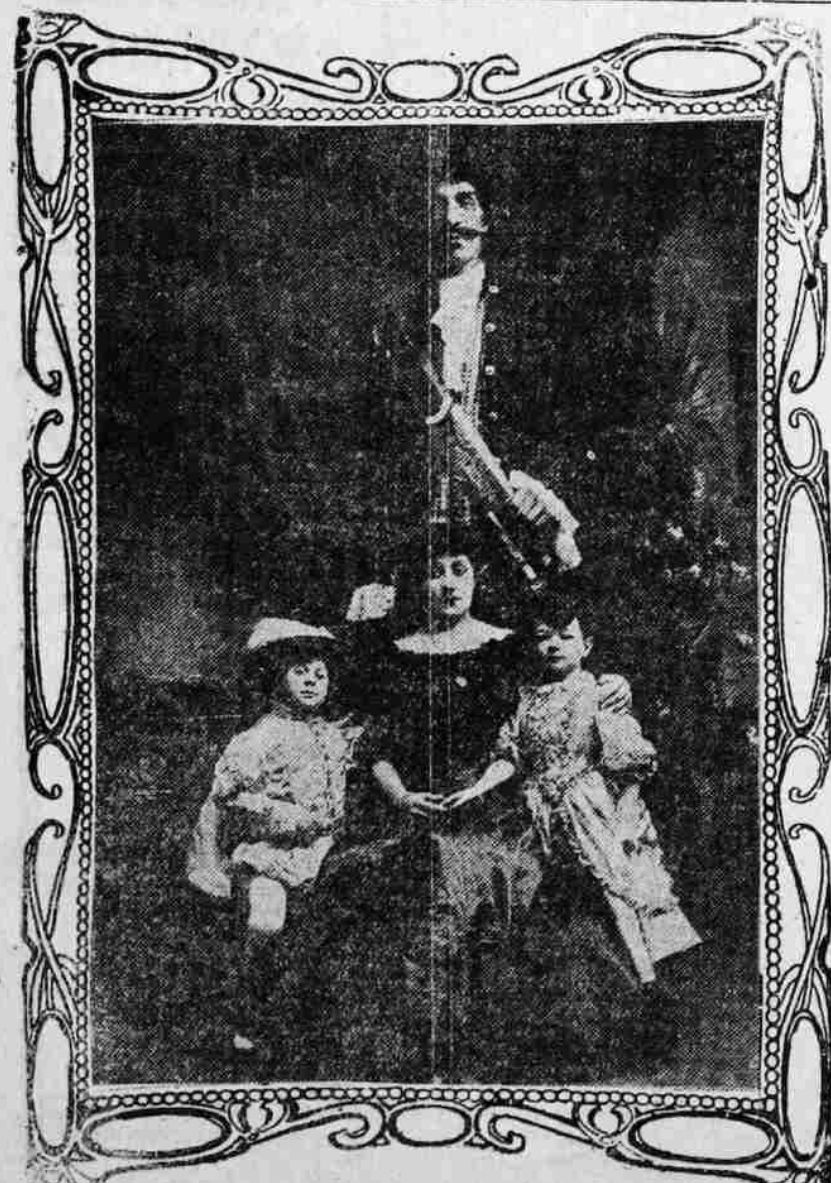
Can a man be a thief and a gentleman?
WE KEEP UP THE STANDARD.
Always the regular Grand prices: Evenings, 25c, 50c, 75c; matinees, Wednesday and Saturday, 25c and 50c.

NEXT WEEK: ANOTHER BELASCO PRODUCTION. THE HEART OF MARYLAND

COLONIAL

The Girl
From Rector's
Only Matinee Wednesday.
Direct From
A Sensational
Run of
One Year at
WEBER'S
Music Hall
New York

NEXT ATTRACTION, INTERNATIONAL GRAND OPERA COMPANY, STARTING OCTOBER 14.



"JACK, THE GIANT KILLER,"
At the Orpheum this week.